R. Buckler '71

NO. 80

EXTRA

# ETCETERA & THE COMIC READER

## GREEN LANTERN-GREEN ARROW DEAD!

After a long fight against sales DC has announced the cancellation of GL/GA as of No. 89 (The February release). The final issue of the magazine will contain "And Thru Him Save The World" a new story. The strip (with both GL and GA will not disappear from the pages of DC comics, though. The final slot for the strip is not decided on but I hope to have that soon.

According to Julie Schwartz the book had been kept going for some time in the hopes that sales would finally go up into the range where the book would be a real profit-maker but when that did not materialize it was killed.

The final issue will also contain a reprinted story of the original Green Lantern from, ironically, the last issue of his own magazine.

I don't know at this time how this will affect the publication of those two planned paperback collections of Green Lantern/Green Arrow but I would imagine that it took place too late to stop the release of the one slated for January 2.

January is the month of decisions at DC. The sales reports for July-Dec. will come in in their final form and the business staff will make their decisions about the company's future. This will probably result in a number of changes in publication frequencies (books selling well will be increased, possibly others decreasing), and possibly the expansion of the 100-Page line. National VP Ed Lolacher feels that the 50¢ books may be the wave of the future. Details of these changes will probably be announcable in my February 12 issue.

Jack Kirby is doing a new color book for DC but the date of publication has not been firmly decided on, contrary to rumor. I don't know details but it is supposed to be very nice work.

Bat Lash will be coming back in new stories in All-Star Western No. 13 or 14. The magazine's title will be Weird Western Tales by then, probably, but DC die-hards are hoping for a change back.

Detective Comics is returning to the idea that it is a comic book about detectives. There is a new logo (some of you may have seen it by now) and even the Batman stories will be based on the idea that he is the world's greatest detective. Batgirl will reveal herself to her father

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and embark on a new type of adventures. Reprints are coming from books like Big Town and Gangbusters.

Neal Adams and Berni Wrightson have been given a short (4-pg) El Diablo story to illustrate.

Sergio Aragones has done a 7 page story for House Of Mystery 202.

Joe Orlando's first Jimmy Olsen book (No 149) will feature a book-length story by John Albano, Jose Delbo, and Bob Oskner (script, pencils, inks). It will introduce a black cop who is the adopted son of the Earth-1 Jim and Claire Corrigans. The second Orlando book will have a story in which the cop plays a major role.

Speaking of active roles Cain takes part in a Nestor Redondo story in HOM 202--"Never Deal With A Sorcerer".

Julie Schwartz hasn't made any real decisions yet but he probably will not reprint the post-Infantino Adam Strange stories. He hasn't picked a replacement for the Star Rovers either (there's plenty of time, about six stories are left) but Capt Comet, Space Museum, and Star Hawkins are in the running.

Superman 250 will reprint a story that originally appeared as advertising material and that hasn't appeared in the comics before. New splash page, too.

Elliot Maggin and Rick Buckler have produced a World Of Krypton story for Superman 251.

Wonder Woman will feature all-Giordano art beginning with No. 200. Denny O'Neil initiates a contest for a new lettercol title in that issue.

Raymond Marais has written a 10-pg story for Supergirl which Tony DiZuniga will pencil.

Cover stories for the science-fiction reprint books are picked on the basis of how well the original books with those cover stories sold. Then similar covers are drawn or the original is run again.

The Vigilante story I mentioned last ish as being plotted for Adventure 420 is not the first of two parts.

NEXT ISSUE IN THE MAILS ON OR ABOUT JANUARY 12 OR 13.

HAPPY HOLIDAYS!

SPECIAL ANNOUNCEMENT:

In all probability, beginning with the next issue of Etcetera & The Comic Reader I will be able to carry a fairly detailled and accurate list of Marvel Coming Comics. Releases will not necessarily be as far ahead as those that I receive from DC but the listing will be far superior to any that I have run before.

CIRCULATION DATA:

No. 10/78 - Print run 1025, circul. 1000

No. 11/79 - Print run 1000, circul. 925

The results of the 1969 Alley Awards Poll didn't make it into this issue because Mark still hasn't gotten around to tallying them. I hope he'll have it ready for my next issue but no guarantees.

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DC

This page is a panorama of some new DC ads and covers. A filler for the war books, the cover of Tarzan, and the ad for Korak. Want to see more of this stuff?

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# MARVEL

Marvel is expanding its line still more. A number of new books will be added this summer including Doctor Strange and King Kull and all of the new mags will be at least bi-monthly.

King Kull will appear in only one issue of Monsters On The Prowl, a 10-page story involving Thulsa Doom.

All this news is merely probable. None of these items are in the creative stage (in other words no scripts have been written or firm decisions made on art teams) and, as we all know, the only thing certain in this business is that no one can predict anything very far in advance.

All Marvel quarterly mags will become bi-monthlys by late spring or early summer. A quick check of my notebook lists these as:

Dracula
Fear
Li'l Kids
Marvel Feature
Marvel's Greatest Comics
Marvel Premiere
Marvel Spotlight
Marvel Tales
Marvel Triple Action
Mighty Marvel Western
Ringo Kid
Special Marvel Edition
Western Gunfighters

The status of the Marvel annuals is still kind of up in the air. God bless the business department.

Bill Everett will be the regular Sub-Mariner artist from number 50 on.

Mike Friedrich will be writing the Iron Man book for Marvel comics.

The Man-Thing story that Neal Adams drew for the planned second issue of Savage Tales is being used as flashback sequence in Astonishing Tales No. 12. The framing story is illustrated by John Buscema. The few corrections that must be made on the story are minor, mainly charcter names and the like.

Marvel's new "Hero For Hire" mag is going to be illustrated by the team of Tuska and Graham. The first issue will be on sale in February.

The Solomon Kane story that Gene Colan is scheduled to do will not appear till the late spring or early summer because of Gene's heavy load of commitments. It will appear in one of the monster books but a slot has not yet been decided on.

Marvel Team-Up will henceforth be drawn by the team of Andru and Mooney. Mike Esposito was not originally supposed to ink the first issue either but deadline problems and the like forced a change of plans.

As I'm sure many of you noted in the ad for Nostalgia Press' books in National Lampoon the price of the upcoming Captain America book is $6.95.

# TRIVIA

Chris Swan (Curt Swan's son, naturally) appeared on Jeopardy back on December 2. In the portion of the show where the contestant talks about himself Chris was asked about how his father draws Superman -- whether there is a live model, et al.

Stan Lee and the Marvel bull-pen are going on stage at Carnegie Hall on Jan. 5 at Carnegie Hall. The times is 8:30 and the cost is $3.50 in advance and $4.50 at the door. I may have a report next issue if Jeff Wasserman goes.

In Christopher Lemahann-Haupt's Books Of The Times column write about Les Daniels' "Comix" when he talked about Christmas gifts. He snuck in digs against Wertham & Co. and a rave or two about EC.

Time Magazine for December 13 featured a two-page essay "The Comics On The Couch". The article, a comparatively long feature for Time, devotes about 3/4 of a page to the comics then goes into strips, underground, and other similar material. If any of you missed the issue and are unable to stat it off a neighbor send me 28¢ and I'll photostat you a copy and mail it out. In general the article is one of the worst on comics to see print recently and I have grave doubts that author Gerald Clarke has no real background in the field from his dismall of New Gods as "the forces of good, the beautiful, under-30s, battle the forces of evil, the ugly militarists of Apokolipé,..." Sheesh!

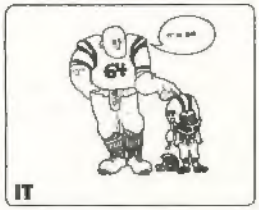
THE COVER is a Rich Buckler rendition of the character Conan who is (c) by both Marvel Comics Group and the estate of Robert E. Howard.

Bob Newby, head of the Instructional Materials Center at the Penna. School for the Deaf, is doing some basic research into the strength of visual communication that are relevant to comics.

For most of us, language is learned through speech. Without the logic of the spoken word reading and writing can never be learned well. Teaching deaf students requires a unique approach.

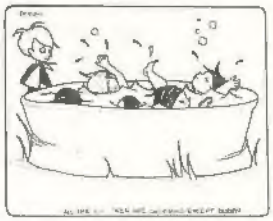
As seeing is believing universally, Mr. Newby is making language as visual as possible. Verbs are one of the harder concepts to teach because they are abstract. Though pictures from magazines convey a few words, few pictures show verb tenses distinctly. So to convey the three basic tenses a series of three cartoon drawings is made. For the word 'play' the first drawing shows a cowboy wearing a hat, walking up to a piano, a cat at his heels, and a full glass of beer on top of the piano. This shows the future tense. The next shows the cowboy playing the piano, his hat on the floor, the cat sitting on top of the piano, and the beer half gone. This shows the present tense. The last shows the tired cowboy walking away from the piano, dragging his hat, the cat following him, and the beer glass empty. This shows the past tense. All visable detail is ordered around a progression of time. Unfortunately the child is liable to think play refers only to pianos, Other uses of the word are being done.

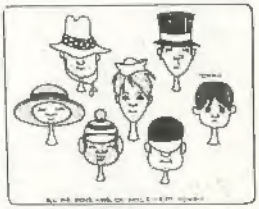
Here are examples of pronoun teaching:




"Almost inadvertently subtle nuances in the drawing add distinct elements of comedy and drama with the simplest composition.

It is more difficult to express conceptual vocabulary. Here are some examples of how that is done.





Careful consideration is given to the noun subject & object to insure the pupil is confronted with already familiar language excepting 'except'.

Verbally explaining a picture to a deaf student takes big words and sentances he is unable to get. But in their own terms they can understand pictures and give back the situation in their own words. Mr. Newby and staff utilize the Cat In The Hat approach where, given a minimum of words, the child is encouraged to give his own word picture of the action to complement the picture. Except, in the biographies and fairy tales Mr. Newby has adapted there is no copy at all, just blank lines for the student to fill in his own words. As pictures can be interperted with small or large vocabularies this makes the books useful to the widest possible age group. Looking through these books the information and sequence of the pictures showed excellent graphic story grammer.

CONTINUED ON PAGE 12

Fandom Forum: It's Not A Bird! It's Not A Plane! Why, It's

# SEX IN THE OVERGROUNDS!

by Charles Schreck

The sexual revolution has affected our entire society--our life styles, clothes, books, movies, advertising, et al. Yet, sex has only recently reappeared in the comics. Sex has been a prominent subject of the underground press since its beginning, yet has been virtually forbidden in professional comics since 1954. The subject is forbidden no longer.

The use of sex in comics started before the Comics Code Authority came into existance, hibernated during the years after the Code's inception, developed with Steranko, Adams, and others. The big break finally came with Amazing Adventures 5 (March '71) -- two months before Marvel defied the Code with Spider Man's drug series.

For three issues Gene Colan and Bill Everett had been creating an excellent Black Widow. The strip in number 5 started out much as previous strips had, developed as expected, then...there she was. The Black Widow in the shower, her considerable charms hidden only by stray strands of hair. Funny, until that point, I had the impression that girls in comics either: (a) never bathed, or (b) bathed only in uniform. Roy Thomas, along with the artists and Lee, sent something through the Code that had, just a year or so before, cut a panel from Steranko's Shield strip for being overly erotic. The fact that Marvel had gotten this sequence in the Black Widow strip past the Code set a precedent of what was then acceptable in Code-approved comics.

The following Widow strips tried to continue the idea of a sexy Natasha. Unfortunately Don Heck was hardly the equal of Gene Colan, and he succeeded only in making the Widow look silly.

National picked up the idea of using a bit of skin here and there. The Rose And Thorn strip in Lois Lane, under Dick Giordano's pencil point, began starring a far sexier Thorn; a Thorn who delighted in doffing her costume in every issue -- with her back to the reader, of course.

From then on, each company seemed to be trying to see how much flesh it could get past the Code's censors. Supergirl's costume became more abbreviated with each issue. (The ultimate result was to have been three strategically placed "S" symbols. Hmm.) The Black Canary, under Neal Adams, became sexier. Wonder Woman, by Mike Sekowsky, followed suit. Both Conan and Ka-Zar entertained lovely, sensual female adversaries and allies. The reader discovered that when Tomahawk first met his wife, she was half-naked (the top half, if it matters). Lois Lane began wearing hot pants, at least on covers. The Black Widow, moved over to Daredevil, where Colan continued to play his skin games with her. Even the Girl-Next-Door herself, Karen Page, gave up her bra in favor of an open-front blouse. And King Kirby created the sexiest heroine since Tugboat Annie with the dawn of Big Barda.

I am glad, of course, that comics have achieved a bit more freedom. I am disappointed, however, to see that the comics producers are doing so little with their freedom. They have established that comic book heroines have bodies under their costumes, but we have yet to discover whether they do anything with those bodies. (Obviously they must, or where did young Franklin Richards come from?) The Warren magazines played with this peek-aboo, "aren't we naughty" game for quite awhile. Only recently have those books use sex/nudity as more than decoration.

Perhaps that is what is so bothersone about these sequences. These scenes often have little to do with the story. Rather, they are simply decorations, used to attract readers or as an attempt to show how mature the comics have

CONTINUED ON PAGE 12

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Fandom Forum is open to anyone who has something to say of interest to comic fans and who can write reasonably well. Anyone out there interested?

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# COTTON SANDWICH BLUES

by Steve Utley

Remember when people used to tell you that if you read funny books your spine would collapse in telescope fashion?

Anyone as intrigued by and, yes, as susceptible to paranoia and oppression as I cannot help but derive a certain grim, no doubt masochistic, pleasure from that portion of Les Daniel's Comix (subtitled A History Of Comic Books In America, published by Outerbridge and Dienstfrey) which deals with the (even in retrospect, FRIGHTENING) Fifties.

Not that the balance of the tome is a burn, kiddies, despite the fact that most if not all of the material pertaining to Superman, Batman and a few others is familar stuff to any comic-book freak who has taken the time and trouble to investigatethe development of American panel art. (Having enumerated the whys and wherefores behind the initial success of some of the early stars, Daniels then turns around and dismisses with a single brief paragraph the Flash, Hawkman, Green Lantern, aye, the legendary Justice Society Of America itself; The Mad Peck Studio, which whipped together the chapter about the Marvel Comics Group, also makes a significant contribution to the Fandom Gallery of Embarrassing Fluffs by asserting that the one 'n only Doctor Victor Von Doom premiered in the original Amazing Adventures even before Marty Goodman even got the first issue of Fantastic Four to the printer.) Daniel's comparatively objective journalism does provide unteresting contrast to Jules Feiffer's deeply personal account of the Golden Age of thrills and madness; Comix furthermore, covers ground often barely hinted at in The Great Comic Book Heroes: reprints (most of them in black and white, alas) represent typical moments in the careers of Blackhawk, Sheena, Crime Does Not Pay, and the funny animals -- sorry, M. E. lovers, but the Ghost Rider gets barely more than an honorable mention, while the good old-fashioned space opera of Planet Comics receives only the back of the author's hand.

Come the Fifties and attendant lunacy, however, Daniels really gets airborne and, if just a bit less passionate than, say, Harlan Ellison might have been, manages to convey with an appropriate mixture of disbelief and disgust the spirit (or lack thereof) of those mind-deadening times.

Senator Joseph McMarthy's "Investigations" into the activities of forty-eight (or was it seven hundred and twenty-one?) known agents of the Kremlin set the tone for the times: Communists lurked under every bed. Hollywood still maintained that life was all sugar and purity and no gentilia, a notion reinforced by Tin Pan Alley song-hacks, schlock balladeers and the mass media in general. The great American Way Of Life was, in short, a big fat cotton sandwich, a sanitized shuck. A lie.

Things haven't changed much.

"The truth," commented the late, great Lenny Bruce, "is what is. What should be is a lie." But to tell the truth, to even hint at it when (as is often the case) it openly contradicts cherished myth, is the most dangerous, least rewarding of self-appointed tasks. That certain lowly comic books -- COMIC BOOKS, man, the illegitimate, unwanted issue of literature and art! -- should reflect a higher level of intelligence and perception than the rest of the media put together is still fairly astonishing; in 1952, such an accomplishment constituted nothing less than an all-out attack on the whole of Western culture and was therefore the next best thing to a self-signed death warrant.

Bill Gaines' merry crew of EC madmen infused their comics with not only love but integretity.

And in so doing brought down upon their heads the wrath of the thoroughly scandalized bourgeoise. By their denunciation of the alleged glories of war, by their scathing comment on humankind's obnoxious penchant for mucking up things, books like Two-Fisted Tales and Weird Science-Fantasy branded themselves untrustworthy, subversive and thus vulnerable in the face of any onslaught by any self-seeking defender of public morality. Doctor Wertham's trumped-up charges



CONTINUED ON PAGE 12

# REALITY

THERE ARE STILL SOME COPIES LEFT OF REALITY TWO.

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## ARTICLES

JAN STRNAD GIVES US A TASTE OF THINGS TO COME IN THE GRAPHIC STORY, WITH HIS ARTICLE - FANDOM, WRITING, AND CATCHING UP.

## STRIPS

THERE IS ALSO A COLLECTION OF UNPUBLISHED STRIPS IN ISSUE TWO.
DEATH OF A SAILOR- WRITTEN BY LEN WEIN ILLUSTRATED BY MIKE KALUTA.

OUTSIDE IN- BRUCE JONES

THE AMAZING LIVER- LARRY TODD

RENAGADE-HOWARD CHAYKIN, BILL STILLWELL

PLUS SOME FILLER STRIPS BY KALUTA. JONES AND KALUTA'S STRIPS WERE DONE FOR WEB OF HORROR, BEFORE IT WENT OUT OF BUSNESS.

## ART

OTHER ART IN THIS ISSUE IS A PORTFOLIO LIO BY KEN SMITH. A FRAZETTA /WILLIAMSON PIECE -UNPUBLISHED. AN UNUSED HOUSE OF MYSTERY COVER BY WRIGHTSON, A DUO-TONE CENTERFOLD BY FRANK BRUNNER. PLUS AN UNPUBLISHED PIECE BY REED CRANDALL, DONE IN 1954 AS AN IDEA FOR AN EC STRIP.

RADAR IN THE VOID by Tom Greenlones (continued)

Were I teaching a course in comics this is how I'd begin. The beauty and efficency of comics lies in how much more information can be written into the image than in most pro comics today. The 'except' example shows how a multitude of images can radiate from one idea--this is the flexability and poetry of our comics!

There is alot to be learned from this type of very essential reserch.

- - - - - - - - - - - - - - - - - - - - -

Next issue Tom talks about science-fiction fandom and its relationship to comic fandom.

SEX IN THE OVERGROUND by Charles Schreck (continued)

become. To me, these purposeless scenes are as much creative deadends as the underground strips of S. Clay Wilson.

There are exceptions, of course. The sequence in Tomahawk 137 is an example. The maiden's being topless added a touch of realism to the strip. Neither Tomahawk nor his future bride was particularly bothered by her state of dishabillement, which was natural and realistic under the circumstances. The scenes of nudity or partial nudity in Conan or the Ka-Zar strips seemed natural to the setting and time of the strips. The nudity was as much a part of the semi-civilized atmosphere as were the rulers, savages, swords, and sorcerers used to tell the stories.

Much depends on the artist's and writer's skill. When Adams or Giordano showed some skin the effects were positive. But when Sekowsky or Heck attempted the same scenes, theresults were generally silly and tasteless.

Like every other innovation attempted in comics -- relevancy, unique panel breakdowns, the introduction of the super-natural to super-hero strips -- the final judgment falls on the people making use of the innovations, not the innovations themselves. Until comics producers start using new techniques and ideas and freedoms with creativity and intelligence and taste, comics will remain where they are now -- just the same tired strips with prettier decorations.

# FANZINE REVIEWS

FANZINE NEWS: Gary Groth is changing F+F Newsroom over to a Fantazine-type format with a new name and he's persuaded Marty Pasko to edit it.

Phase will be back from the printers on December 21. Copies will be shipped shortly thereafter. Anyone interested in a copy of this monumental art-zine should refer to their ad on page 9.

Joe Brancatelli's Comic Fandom Monthly is now featuring my diatribes on comic economics fairly regularly. So if you want to hear about that as well as a whole load of further articles see the ad on page 8.

Emanuel Maris and Mark Sigal are starting a bi-weekly fanzine with a rather mixed format. I won't judge them on the basis of their first issue but their ideas are good (for the most part) if their taste in articles differs from mine, well... Anyway, Fandom's Fanzine 1 contains about a page & a half of news, a page and a half Kubert interview with remarkably short answers, a 3-pg article on The Miss Liberty Comic Book (a one-shot golden age), another 3pger on Capt. Action, and a cover by Ron Jameson. They are very anxious for contribs from fans without a place to speak out. Anyway, the mag is 4/$1 from Emanuel Maris, 316 W. 88 St., NY, NY. 10024.

Wonderful World Of Comix is still being edited by Neal Posner but two new fans are backing him. Their first issue together will be a double issue out in the spring.

COTTON SANDWICH BLUES by Steve Utley (continued)

of morbidity and preeversion, the uptight mothers' indignation over same and, ultimately, Archie publisher cum-Quisling John Goldwater's Comics Code Authority did in the EC line. Western civilization was saved. Hoo rah. Hoo hah.

Get Comix, gang. Read it when you feel like getting totally hacked off at everybody who ever knew what was best for you.

# Fandom Forum: ANDRU & ESPOSITO: Will They Be Missed?

**by Greg Myers**

Lois Lane No. 116 was a very historic issue published by National Periodicals. The Rose And Thorn story in that mag features the last published super-hero yarn with artwork by the team of Ross Andru and Mike Esposito. Since the writing of this article the team has re-appeared in Marvel Team-Up. These two men had been with National for a long time, and some of their credits are the thirty-odd issues of Metal Men, a few years of Wonder Woman, a dozen-plus issues of The Flash, some work in Action, Brave And The Bold, Detective, World's Finest, and others. Now, Ross Andru is doing a few stories for Marvel and Mike Esposito has kind of disappeared altogether. Question: Will they be missed by the readers of DC comics? I kind of think that they won't. In fact, I was elated at their passing. And I'm sure that I'm not alone.

Most probably there are a few fans reading this who enjoy the work of Andru and Esposito, so I had better explain my reasons for what I am about to say. It's not hard to do, just pick up any comic with their artwork in it and look it over real close. The Flash books done by them are great examples (Numbers 175-194). One thing that was always wrong with their artwork was people's faces. They just never looked right. This was especially true on The Flash. I just never got over the way he changed from a Carmine Infantino Barry Allen to an Andru and Esposito Barry Allen. He looked too much like Doc Magnus of the Metal Men for one thing, and that was bad enough. But any super-hero they ever drew always seemed to have a double chin and the wierdest eyes you've ever seen. They were simply a black dot with white all around them, and it made the hero look ridiculous, like he was always seeing a ghost or something. And Barry Allen by them was heavier, chubbier, with full cheeks and wierd cheekbones, a completely different man than the one by Infantino, the one we were all used to. In one panel where several people would all be together, you'd swear they had to be related to each other, for they all looked alike! And the Flash covers they did, yecchhh! They had to be the worst ever put out by DC, and I'm suprised any one bought them. Particular bad ones that come to mind are No. 177, 179, 180, and 181. If you have these issues, and you can bear the sight of them still, take a quick peak at them when you have time. But don't do it unless you're in the best of health, I'm warning you. Evidently there were quite a few complaints, for the covers of No. 189-191 were done by Joe Kubert, and after that by Murphy Anderson and Neal Adams. One of the highlights of my collecting career was when issue No. 195 of The Flash came out, for it was the end of two years of junk, and the beginning of a "new" Flash, by comic book great -- Gil Kane. It marked the beginning of good, readable Flash stories, which continue to this day. I almost quit buying Flash during the Andru and Esposito issues, and only patience, perserverence, and prayer kept me going. I hate to think of the readers DC lost during this time, though, and sometimes wonder if they ever did come back.

Now it wouldn't be fair for me to sit here and knock everything that Andru and Esposito have done, and I suppose that sometime in their long careers they have done some good artwork. It's just that I'm not aware of any good art that they've produced, so I'll continue. If anyone out there has different feelings about what I'm saying, however, I understand that the editor of Etcetera/The Comic Reader will be glad to publish future Fandom Forums so get out your typewriter and make up a paper in rebuttal. (This is a good time for me to mention that I decide which contributions to print on the basis of writing, not opinon. This feature does not necissarily reflect my feelings--ever!)

Possibly the worst art by this team was on Superman. Why any editor would give a script to them is completely beyond me, but the fact is that they did and the results are Action Comics No. 362-366, 391, 392, and World's Finest No. 180-183, 185-187, 189-195. These simply have to be the worst issues of these magazines to see print and if i'

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wasn't for some reprints in a few of them the entire bunch wouldn't have been worth their weight in sawdust. (Those reprints included a Silent Knight, some Robins, a Johnny Quick, Green Arrow, and more.) Five of the seven issues done for Action were one big continued story, No. 362-366, and had they been done by another artist they may have been good issues. But as it is Andru and Esposito were given the assignment, and the results were not a surprise...typical, A & E, lousy artwork. One bright thing about these Superman books, the covers were all done by either Curt Swan, Neal Adams or Nick Cardy and they looked good on the racks. It wasn't until you bought and read them that you saw the poor interior art. A very good decision by Mort Weisinger as far as business is concerned.

Well, all this is past history and I've learned that DC's editors can make mistakes. But eventually A&E packed their portfolios and went their seperate ways. Ross Andru is now at Marvel and I have to admit that his work looks quite a lot better with the proper inkers. Kull 1 was very good, but the art seemed to be more Wally Wood than Ross Andru. The first Defenders would have been OK but Bill Everett's inks made the art too sketchy. On the second issue Sal Buscema proved himself to be the only inker who makes Ross Andru's art look really good. Evidently it's only as team that Andru and Esposito are bad for the few stories that Mike has inked for DC have turned out nicely. I only hope that these two gentlemen continue to remain friends but never again work as team. It could well turn out to be one break-up that would later spell success for both artists involved.

Any comments on this article would be appreciated so forward them either to ye editor of to Greg directly:

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Byron Preiss has written a short Fandom Forum entitled "What Fandom Needs Is..." for my next issue. Other items in the next Etc/TCR are the Alley results, a Jach Spake, Radar, and Creation Con coverage by Neal Pozner. Peace!

## - Late News

Some of those Phantom Stranger reprints that I mentioned last issue as being planned for Adventure are by Murphy Anderson.

Murphy Anderson is resuming his work on John Carter Of Mars beginning with the third segment (Gray Morrow contributed the second).

If you'll note the Tarzan cover on page 4 you'll see "1st DC issue". Well, the second says "2nd DC issue". Let's hope that doesn't become ad nauseum.

Dan Spiegel is doing at least one story of the Unknown Soldier. Sam Glanzman is continuing on the Haunted Tank.

Julie Schwartz is reprinting "The Case Of The Honest Crook" from Batman No. 5 in response to a number of requests from long-time batmaniacs who have said that it is the best of the golden age.

There will be a Hawk and Dove story in Teen Titans No. 39.

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Fan John Sulak reports that monthly cons have been going on in Chicago for over two years with attendance running around 100.

The Second Sunday for December had larger attendance and about 25-30 dealers showed up. For the next one Phil's taking out an ad in the Daily News the week before to up attendance. And that's only costing the dealer's $2.50 more per table (total cost is now $7.50, well worth it all!).

I still need the addresses of the following people:

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|---|---|
| Ric Barrile | Carl Langsam |
| J. Scott Browning | Gordon Linzner |
| Paul DiLella | Alan Lyda |
| J. Todd Freeman Jr. | Elizabeth Miller |
| Jason Hanson | Mark Robinette |
| Michael Hurley | Maurice Rose |
| Jim Hunter | Edward Streb |
| David Kirby | Keith Trucker |

Wm. Van Der Wege

## SUPER-KINNEY

THAT'S SUPER-KINNEY, THE SQUARE HERO WHO WORKS FOR ALL THEM KINNEY OUTFITS, LIKE WARNER BROS., ...EVEN NATIONAL CLEANING!
RECORDS, PICS AND CLEANING? MAN, I'LL BET HE COULDN'T CLEAN UP THIS PAD!
HMMM
I LOVE ARLO
BLIND FAITH

Super-Kinney is (c) by Kinney National and is reprinted from their house organ (Kinneygrams) by permission. Art by Al Plastino.

# ETC.

I started looking at my proofs and I could have sworn this issue was an adzine. It wasn't supposed to be like this... honest. The Extra was planned at 12pgs but extra ads have kept pushing it up. So I threw in a stock Radar article to round it out. Ok?

Covers will dot Etc/TCR fairly irregularly in the future. Any objections or suggestions for covers?

The next issue may miss my usual deadline by about three days. If it doesn't then I'll have to send it to the printer within 48 hours after I mail this one out. And that would mean a paucity of news.

I am rapidly beginning to doubt my own sanity. Every time a DCer gives me a piece of news it seems to have "Don't Quote" attached. Because of that this extra doesn't contain all the news I wanted to release. Other factors helped that along but...

I kind of neglected to mention this last issue but I'd like to wish everyone a happy holiday season (see, that's how I save on Christmas cards).

Starting with this issue I'm using TCR numbers only for the sake of neatness.

Will all you silent people out there sit down and pen me little letters about what you like and what you hate. Even if you don't renew I'd still like to know your opinions.

This month marks the passing of Newfangles, after almost six years of reporting the news in its own rather unique way. Congrats, Don & Maggie, for having done it for so long.

That's about it for 1971, folks. This is page 142 of Etcetera.

**PEACE!**



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